



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

glass in Case 43; and a fine portrait head of a priest dating from the Saite period (XXVI-XXX Dynasty) in Case 41. In the wall case (45-46) and on the walls will be seen examples of Coptic textiles, of which many more may be found in the textile department.

The objects of secondary importance and of value for study are arranged in the Egyptian office and the neighboring exhibition store on the ground floor, reached through the Classical Court. Here students and others interested in any of the manifestations of Egyptian artistic ability and life are welcome and will find much to occupy them.

The approximate dates of the Dynasties mentioned above are as follows:

- Old Empire (3000-2200 B. C.):
 - Dynasty V: 2750-2625 B. C.
 - Dynasty VI: 2625-2475 B. C.
 - Dynasty XI: about 2160-2000 B. C.
- Middle Empire (2000-1700 B. C.):
 - Dynasty XII: 2000-1788 B. C.
- New Empire (1600-1100 B. C.):
 - Dynasty XVIII: 1545-1350 B. C.
 - Dynasty XIX: 1350-1200 B. C.
 - Dynasty XX: 1250-1090 B. C.
 - Dynasty XXII: 945-745 B. C.
- Saite Period (663-343 B. C.)
 - Dynasties XXVI to XXX.
- Ptolemaic Period (332-30 B. C.)
- Coptic Period: Early Christian Centuries.

The Department of Classical Art

THE visitor who turns to the right at the top of the staircase may see at the end of the long corridor a colossal statue of Cybele. Not very finely worked, battered and headless, its grand lines still bespeak its Greek origin so clearly that it fittingly serves to direct one toward the department of Classical Art. In the corridor following are cases of iridescent glass and some heads which do not find a place in the historical sequence of rooms.

In the Archaic Room far the finest objects are the small bronzes, several of which are illustrated in the Handbook. The lion of red stone facing the entrance, the two narrow stelae of marble, and the three large vases represent types of grave monuments during the earlier centuries of Greek history; the sarcophagus top on the window wall also shows a type of art connected with burial in Asia Minor. The small vases of stone and pottery illustrate types of early ware from 2500 to 500 B. C. Here the interest varies from the play of color in the early stone ware from Crete to the delicate lines of Mycenaean and Proto-Corinthian pottery vases, and again to vigorous drawing on later ware, while the graceful shapes characterize each epoch in turn. Among the terra-cotta figures of the sixth and early fifth centuries the representations of scenes from daily life are of great interest.

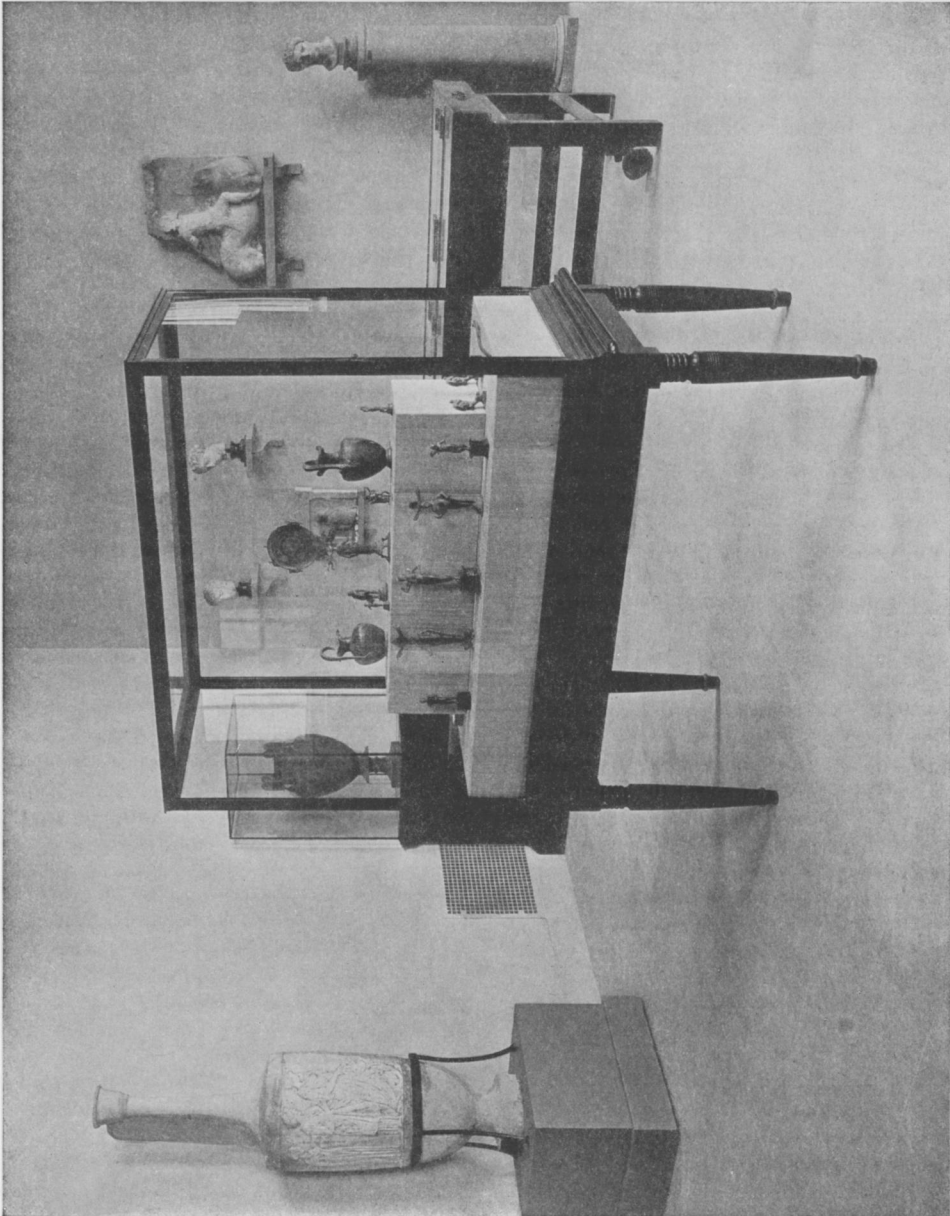
The Fifth Century Room is so arranged as to lead up to one of the Museum's most prized objects, the three-sided marble relief at the end. On the entrance wall the relief representing a mounted warrior shows the mastery which the sculptor had

acquired early in the fifth century. The heads on this wall are good illustrations of the types that prevailed early and late in this period. On the side wall a tall marble vase is a characteristic grave monument from the end of the century. At present only a few coins are shown in the same case with early gems and jewelry. It is planned to place many more coins on exhibition as soon as suitable cases can be provided. The red and black terra-cotta vases are almost all that remain to illustrate the art of painting; some of the finest are signed by the artists who produced them. Of the three splendid bronze vessels, the *louter*, or basin, from the Bartlett collection, deserves especial attention for the fine figures which constitute its handles. The large marble relief at the end of the room is the counterpart to the "Ludovisi throne" in the National Museum at Rome, though the dimensions are not quite the same. The scene on the front shows a winged figure holding a pair of scales (the beam missing) with a little figure in each scale-pan; at the left is a woman rejoicing; at the right a woman in sorrow. The same scene is found on a painted vase in the case under the window; and on another vase is found a closer counterpart to the central winged figure. The old woman on the side of the relief next the window is represented with a realism unusual in works of this period, and the nude boy playing the lyre on the opposite side is a figure of exceptional beauty.

Most of the finer marbles are placed in the two small rooms, where they receive the high side light they require, increased by reflection from the vaulted ceiling. In the first room the visitor is greeted as he enters by the Aphrodite from the Bartlett Collection; on the opposite wall is the marble copy of the head of Pheidias's Zeus at Olympia; and at the back are some noble fragments. The exhibition in the second room includes the Perkins Hermes and the late Greek torso of a maiden. The head of Homer has the place of honor at the front of the side wall, while a beautiful head of a girl, found in Chios, is exhibited under glass, and is placed somewhat in the shadow in order that its delicate modelling may be seen. The claim is made in an article just published by Mr. John Marshall that this head may be from the hand of Praxiteles himself.

The Fourth Century Room contains some marbles which illustrate strikingly the spirit of this period. The desk case under the windows contains a series of bronze mirror covers decorated in relief and Etruscan mirrors with incised design. But the chief exhibit in this room is the splendid series of small terra-cotta figures: in the case next the marble room and in the centre of the room are figurines from Tanagra; those in the case next the Late Greek room are from Attica, Corinth, and other localities in Greece.

In the Late Greek Room the exhibit of terra-cotta figurines is continued, the cases opposite the windows containing those from Myrina; the case



Fifth Century Room

at the end, those from other Asiatic sites and from Southern Italy. Coins, gems, and jewelry from the fourth century on, including the famous Marlborough cameo, are shown temporarily in the large case under the window. The two cases of late Greek and Roman bronzes deserve special attention.

In the balcony of the court stand most of the marbles of the Græco-Roman period, including several torsos and some fine portrait heads. The pieces on the north wall are for the most part earlier than those on the south. The unique terra-cotta head shown under glass and the bronze Heracles at the top of the staircase will attract the first attention of the visitor.

On the lower floor the bulk of the collection of Greek vases is arranged in two rooms off the court; the adjoining room contains the reserve series of terra-cottas, glass, etc.; in the court itself are placed cases of Arretine pottery and of terra-cotta objects. The Arretine moulds and vases, a ware made by common potters to furnish a cheap substitute for silver and bronze vessels, are an excellent illustration of the high artistic standard for objects which were made for everyday use.

The Department of Classical Art now occupies part of the wing which the plan of the completed building assigns wholly to the Egyptian collections. These have notably increased in size and value within the past few years, chiefly as the result of the exceptional success which has hitherto attended the excavations conducted by the Harvard University — Museum of Fine Arts Expedition. The time seems not far distant when the Egyptian galleries, now well filled, will no longer suffice for the adequate exhibition of the resources of the department, and must be supplemented by the remaining rooms of the wing. In that event the plan is ready for a new structure fronting on Huntington entrance, to be devoted exclusively to Classical Art. The arrangement of its rooms has been regarded as one of the most fortunate results of the studies for the new building and the structure was postponed to the future reluctantly. It will be the hope of all well-wishers of the Museum that this future may not now be far distant.

The Collection of Pictures

THE Picture Galleries occupy the whole north side of the main floor of the building. This assignment devotes to the collection a space which in the plan of the completed building, given on page 64, is shown as a central transverse hallway leading from the Rotunda east and west to future wings. The closed archway opposite the main stairs will then open northward into a third suite of corridors and lobbies, giving access to the permanent picture gallery to be built on the Fenway. Meanwhile the main transverse hall from the Rotunda has been replaced as a connecting link by minor parallel corridors, and has been partitioned and finished for the reception of the collection of

pictures. The corridor to the right, leading to the Egyptian and Classical Departments, has also been assigned to the collection.

The central hall will in future contain windows overlooking garden courts to the northward. But in order to secure more wall space in the sections on either side the Rotunda, the windows have been closed and ceiling lights substituted. The rooms beyond on either hand, called the First French and Third American, which in future will be bays in the central hall, at present give a view upon the Fenway, and will in future overlook the garden courts. The vaulted rooms beyond, occupying prolongations of the central hall to future wings, have also been utilized as side-lighted galleries by piercing the temporary walls which now close them. The Rotunda with a single central light links the whole series of apartments into one suite.

The result of these adaptations has been to provide the collection of pictures for the present with five kinds of light: narrow top light or light from a well (Corridor); broad top light (Gallery of Old Masters and First and Second American Rooms); low side light (First French and Third American); high side light with vaulted ceiling (Second French and Late French); and central top light (Rotunda). In the top-lighted galleries, observing the experience of the first Museum and the experimental gallery, the sky-lights in the roof have been divided into two zones by an opaque zenith section in order to divert the light from the floor to the walls. In the narrow space of the Corridor this provision is unnecessary, and the light falls through a single opening in successive sections. Here the space between the flat ceiling light and the sky-light forms a well or narrow shaft which catches the direct rays of the sun and reflects them from the ceiling light upon the corridor walls. The result is a diffused glow in which objects are well seen.

The circuit of the picture galleries begins in this corridor. The Roman interiors of Pannini and the two imaginative market scenes by Boucher with other canvases are followed by an exhibit of water-colors, including examples of Burne-Jones, Troyon, Barye, Millet and others, with several Egyptian subjects by Joseph Lindon Smith.

The circuit here turns to the left, entering the First French Room. The artists represented include Dupré, "On the Cliff," Diaz, "Gypsies," Courbet, Millet, "The Shepherdess," "The Reapers," "Milking," Daubigny, "Forest Road," and Courbet, "The Huntsmen," lent by Mr. Henry Sayles, and Delacroix, "Pietà," "The Lion Hunt." A little canvas by Constable presents a piquant contrast to the French work about it. The portrait of Millet by himself is especially impressive in the corner lighting.

The pictures in the Second French Room include the large canvases of Regnault, "The Horses of Achilles," Lerolle, "By the Riverside," L'Hermitte, "The Supper at Emmaus," and Corot,